

夢周文教基金會

早期

中國影像

Early Chinese
Photography Collection
of Moonchu Foundation
Roving Exhibition

巡迴展覽



攝影術於1839年誕生後，人類記錄事物的方式發生了革命性的變化。照片既能記錄一瞬即逝的情景，又能複製留存，讓人直觀已消逝的場景與人物，令歷史不僅由敘述、文字或回憶呈現，更可以透過影像紀錄而變得具體，大大拓展了文化傳承的途徑。

香港歷史博物館藏的夢周文教基金會中國影像（下稱夢周藏品）包括二萬多件攝影作品及相關書刊，時間跨越1840至1970年代，而大部分為十九世紀末至二十世紀初不同範疇的中國珍貴歷史影像，內容涵蓋重要歷史事件和戰役、晚清人物、城市景觀、自然風貌、民風民俗等，其中有不少是來自早年在中國活動、最具代表性的攝影師作品，亦有很多是當時著名影樓的產物，這些相片可說是中國早期影像中的珍品。

The birth of photography in 1839 revolutionised record keeping. Photographs capture transient moments. As they are duplicated, the moments are preserved, allowing us to visualise scenes and people that are long gone and transforming history from being described, transcribed and remembered to being visualisable. Photographs become important carriers of historical records, greatly expanding the means for passing on cultural heritage.

The Chinese photography collection of the Moonchu Foundation (the Moonchu Collection) held by the Hong Kong Museum of History includes more than 20,000 photographic works and related books and periodicals from the 1840s to the 1970s, with most of them from the late 19th century to the early 20th century. The content covers notable events and wars, figures of the Late Qing period, urban landscapes, natural features, folk customs, and so forth. A significant portion of the collection is from the works of the most representative photographers active in China in the early years, as well as the products of famous studios at the time.



香港「玻璃」照相館製作的玻璃板，照片背面印有照相館資料，約1850年代。

玻璃板通常是家人或愛寵的照片，裱在硬紙板上，置放在壁櫥內，因此被稱為「櫥櫃照」。
Cabinet card by Pun Lun Photographers, Hong Kong. The studio name is printed on the reverse, c.1850s.

This kind of photograph usually depicts family and beloved pets. As the photographs were mounted on cardboard and displayed in the cupboard, they were called cabinet cards.

香港皇后大道六十及六十二號，樓層物接著「宜昌」、「耀成」、「興昌」、「南棧」等影像的招牌。1850年代，早期的照相館大多設在香港皇后大道兩側，大部分由外國攝影師主理，及至1850年代中期，由華人攝影師開設的照相館才相繼開業。

Photography studios such as Ye Chung, Floyd, Hing Cheong and Nam Ting located on No. 60 and 62 Queen's Road, 1850s. In the early days, studios were mostly located on Queen's Road and run by foreign photographers. By the mid-1850s, Chinese photographers began to open photo studios.

主辦
Organised by



弘揚中華文化辦公室
CHINESE CULTURE PROMOTION OFFICE

攝影術的發展

The Development of Photography

夢周藏品涵蓋攝影技術在早年不同發展階段所使用的質材，以及早期流行的相片格式。以下的夢周藏品為研究攝影技術發展提供了重要的佐證。

Photographs in the Moonchu Collection include different materials used throughout the early evolution of photography, as well as popular photo formats in the early days. The following selected images from the Moonchu Collection have provided excellent materials for research into the development of photography.



達蓋爾銀版照片・照片所顯示的是澳門海灣，被認為是現存最早的中區照片之一，1844年。
達蓋爾銀版攝影法由法國人路易・達蓋爾於1839年發明，用他自己的名字命名，它的原理是在一張鍍銀的銅板上直接成像，但不能複製，所以最終產品是獨一無二的。
Daguerrotype print of Praia Grande Bay, Macau, which is believed to be one of the earliest photographic images of China still in existence today, 1844.
Daguerrotype process was invented by the Frenchman Louis Daguerre in 1839 and named after him. The image was made directly on a sheet of silver-plated copper plate which could not be duplicated. Every image was thus unique.



鹽紙照片・影像為上海聖三一堂，1850年代。
1840年代發明的鹽紙印刷法是第一個可以複製影像的技術，它以浸透食鹽水和硫酸銀的紙張，在日光下與成片玻璃，再得到一張照片。
Gelatin silver print of Holy Trinity Church in Shanghai, 1850s.
The gelatin silver process, invented in the 1840s, allowed images to be reproduced for the first time in history. Paper soaked in saline and silver nitrate was exposed to a negative in sunlight to produce an image.



立體照片・照片裡中間的老者正在使用觀片鏡欣賞玻璃立體照片，1861年。
立體照片流行於1850年代至二十世紀早期，是以雙眼兩立體相機拍攝，得出兩張照片，印製後，兩張照片並排裱在紙托上，透過特製的觀片器看照片時，兩張照片會合成出立體效果。
Stereoscopic photograph in which the old man in the middle is using the stereoscope to view a stereoscopic photograph, 1861.
Popular from the 1850s to the early 1900s, stereoscopic photographs were taken with a dual lens stereoscopic camera, resulting in two frames. After printing, the two photographs were mounted side by side on a paper tray. When viewed through a special viewer, the two photographs were combined to create a three-dimensional effect.



蛋白印刷照片・影像為北京總理衙門的第一總院署，1878年。
蛋白印刷法出現於1850年代，顧名思義，是在相紙最上層塗布蛋白，使照片表面更光滑，享有光澤，可以展現更多細節。
Albumen print of the first hall of Zongli Yamen (Office for the General Management of Affairs Concerning the Various Countries) in Beijing, 1878.
The albumen process was invented in the 1850s. As its name suggests, the paper was coated with albumen, making the paper's surface smooth and glossy which allows more details to be shown.



人工上色的照片・1890年代。
在彩色攝影出現前，有影樓及攝影師會為照片上色，有時候會出現一張照片，裱上不同顏色的情況。
Hand-coloured photograph, 1890s.
Before the emergence of colour photography, hand-colouring was adopted by studios and photographers. Sometimes different colours were applied to duplicates of the same photograph.

著名攝影師的作品

Selected Works of Well-known Photographers

在第一次鴉片戰爭後，攝影術隨著大批來華的西方人士傳入中國，開展了以影像記錄中國的歷程。早期在中國攝影的較多是外國人，至1860年代，愈來愈多華人加入攝影行列。

夢周影像藏品中涵蓋了很多早期著名攝影師的作品，這些影像反映了當時不同攝影師觀看中國的角度，成為了認識昔日中國的第一手資料。

As photography was introduced to China by westerners after the First Opium War, visual records emerged in the country. Most of the early photographers in China were foreigners. It was not until the 1860s that more and more Chinese people took up photography.

The Moonchu Collection includes the works of many well-known photographers, offering a glimpse of the country from the perspective of various photographers and providing empirical materials for understanding China at the time.

威廉·桑德斯
William Saunders



英國人，於1860至1880年代在上海經營的桑德斯照相館負責人，是十九世紀末外國人在中國創辦照相館中活躍時間最長的。除了拍攝戰爭、風景、高級肖像外，他也有興趣將時髦、在預設的場景中，擺拍出符合西方想像的中國風格照片，用以銷售予在華的外國人，或刊登在報刊雜誌上。

British photographer William Saunders ran a photo studio in Shanghai from the 1860s to 1880s. Among all foreign photographers with studios in China in the late 19th century, he spent the most time in the country. In addition to taking photographs of war, landscape and customs as well as portraits, Saunders also hired models and built sets to take staged Chinese-style photographs that fit western imagination. The photos were sold to foreigners in China or published in newspapers and magazines.

擺拍的中国公堂情狀，1870年代。
Staged Chinese magistrate's court, 1870s.



閩南車是當時以人力推動的交通工具，可載載人，亦能載貨，1870年代。
The wheelbarrow was a human-propelled vehicle used to carry people or goods, 1870s.

費利斯·比托
Felice Beato

第二次鴉片戰爭期間英國的隨軍攝影師，於1860年第二次鴉片戰爭時跟隨英軍進入中國，拍下大沽口炮台被英法聯軍攻陷後的情形，這組照片成為他標誌性的作品，也是十九世紀著名的戰爭攝影系列之一。

During the Second Opium War, Felice Beato was the British forces' military photographer. He entered China with the Anglo-French Allied Force in 1860 during the Second Opium War. The images of the Taku Forts seized by the Allied Force became his signature work. This set of photos is among the most significant war photographs of the 19th century.



大沽南炮台向北望全景，1860年。
Full view of the north from Taku South Fort, 1860.

從這張照片能看出清軍在河口中設置營地的佈置：支樑、壕溝、營院間隔排列。

Full view of the north from Taku South Fort, 1860.

This photograph shows the Qing forces' defence works at the estuary to stop the enemies from landing: ship stakes, trenches and branches are arranged at intervals.



香港維多利亞港，1860年3月。

第二次鴉片戰爭時，英法聯軍的戰艦先在香港維多利亞港北岸，此為立營據全費照片，有評論說比托是那時拍攝照片技術最佳的攝影師。

Victoria Harbour, March 1860.

The warships of the Anglo-British forces were assembled in Hong Kong before sailing north during the Second Opium War. This is a panorama with five images. It is said that Beato was the best photographer at stitching images at the time.

約翰·湯姆遜
John Thomson

蘇格蘭人，為最負盛名和聲譽為最優秀的早期在華活動攝影師。除了拍攝風景及建築外，湯姆遜還拍攝了大量中國人生活的景像。他於1868年到達香港進行攝影活動。並於1870至1872年間，其足跡遍及廈門、上海、北京、漢口、長江三峽等。1873年，他帶著攝影作品回到英國，並將其作品出版成書。

Scottish photographer John Thomson was hailed as the most reputable and most outstanding foreign photographer in China. In addition to landscape and architecture, he captured many images of Chinese people's everyday lives from an anthropological perspective. In 1868, he arrived Hong Kong and took shots in this city. Between 1870 and 1872, he took photographs in Xiamen, Shanghai, Beijing, Hankou, the Three Gorges, etc. In 1873, he returned to Britain and published photographic books.



金陵機器製造局，載《中國與中國人影像》第二卷。

金陵機器製造局是清廷推行洋務運動時，於1865年在南京成立的近代化兵工廠，其引進當時歐洲先進的生產技術和機器來製造槍炮軍火。

Nanjing Jintan Arsenal, illustrations of China and its People, Volume 2.

Nanjing Jintan Arsenal was a modern arsenal established in Nanjing in 1865 during the Westernisation Movement. It introduced advanced production technology and machinery from Europe to manufacture firearms and military equipment.



叫賣，1871年。

老北京的小販會以建地的北京官話叫賣產品，稱之為「叫賣」，現已成為北京市市級非物质文化遗产項目。

Peddler's chant, 1871.

The hawkers in old Beijing peddled their goods in the streets, chanting in authentic Beijing dialect. The peddler's chant has been included in the municipal intangible cultural heritage list of Beijing.

黎芳
Lai Fong

廣東人，被譽為十九世紀中國最成功的商業攝影師。黎芳在香港開設了華芳照相館，除了拍攝大量的肖像外，他還拍攝了很多風景照作商業銷售。黎芳僱員商業意識，例如他聘請葡萄牙人協助他招待外國客戶。他是十九世紀第一位有大量影像留存至今的中國攝影師。在華活動的蘇格蘭攝影師約翰·湯姆遜曾高度稱讚黎芳，認為他品位精緻，對藝術有很高的鑑賞能力。

A native of Guangdong, Lai Fong was hailed as China's most successful commercial photographer in the 19th century. He opened Along Photographer in Hong Kong. Apart from taking large numbers of portraits, he took many Chinese landscape photos for sale. Lai had a sharp business mind; he hired Portuguese staff to help him serve foreign clients. He was the first Chinese photographer in the 19th century to have large quantities of images preserved until today. Scottish photographer John Thomson, who had worked in China, praised him highly. He believed that Lai had an eye for art and that his works were exquisite.



福州山水，約1860年。

華芳照相館所拍攝的福建武夷山香溪溪一帶的照片，有評論指他所拍的自然景觀，有著中國山水畫的意境。

Landscape of Fuzhou, c.1860.

Lai Fong's photographs of Fuzhou and the Min River are very well-known. Some critics say his photos of natural scenery show elements of Chinese landscape painting.



香港威靈頓街，照片影像近有歐、橫面豐富，1890年。

Wellington Street, Hong Kong, 1890. With its foreground and background, this photograph has a rich composition.

建築與景觀

Architecture and Landscape

夢周藏品的珍貴照片包括清末以來攝影師鏡頭下的中式建築，以及在中西交流下於不同城市出現的建築與景觀，展現出中國百多年來的景觀變化。

The Moonchu Collection includes Chinese architecture captured through the lens of photographers since the late Qing dynasty and the buildings and landscapes appearing in major cities after they were opened to foreign trade. The invaluable visual records showcase the transformation of China's landscapes over the past century.

北京 Beijing

北京城建於明代，分為內城和外城，皇城應運境呈「凸」字形，懷柔溝沿起因舊城址發展，城牆與城門被陸續拆改。

Beijing's city structure dates back to the Ming dynasty and is divided into the inner and outer city which are connected by the city walls in a "convex" shape. The entire city developed along the central axis. However, starting from the late Qing dynasty, the city walls and gates were gradually demolished or modified to accommodate urban development.



從景山俯瞰紫禁城中軸線的建築群，照片經手工上色，1920年代。

Hand-coloured photograph showing the view of the Central Axis buildings of the Forbidden City from Jingshan, 1909s.



紫禁城太和殿，1900年代。

Hall of Supreme Harmony (Taihe dian) in the Forbidden City, 1900s.



景山，是北京城中軸線的制高點，1900年代。

Jingshan, the highest point of the Central Axis of Beijing, 1900s.

廣州 Guangzhou

自乾隆二十二年（1757年）至1842年《南京條約》簽訂為止，廣州是中國唯一對外通商的口岸。清廷因第一次鴉片戰爭戰敗而被迫簽訂《南京條約》，開放五個城市作通商口岸，廣州為其一。廣州亦是西方攝影師在中國最早展開攝影活動的地方之一。

From the 22nd year of the Qianlong reign (1757) to the signing of the Treaty of Nanjing (1842), Guangzhou was the only port open to foreign trade. The Qing government was forced to sign the Treaty of Nanjing after losing the First Opium War. Five cities, including Guangzhou, were forced to open as treaty ports. Guangzhou was also among the earliest places in China featured in photographs taken by western photographers.



廣州街景，約1870年代，照片中的位置為雙門底，是廣州商業中心地帶，店舖招搖林立，非常熱鬧。

Street scene of Guangzhou, c.1870s. The photograph shows Shuangmenzi, the bustling commercial hub of Guangzhou lined with shop signs.



廣州鎮海樓，1890年代。

又名五層樓，建於明代崇禎十二年（1380年），為廣州城垣的一部分，亦是廣州的標誌性建築之一，現用作廣州博物館。

Zhenhai Tower, Guangzhou, 1890s.

Also known as the Five-Storeyed Pagoda, a tower built in the 13th year of the Ming Hongwu era (1380) as part of the Guangzhou city wall. It is also a landmark building of Guangzhou and is currently used as the Guangzhou Museum.

昔日的服飾打扮

Fashion of the Bygone Days

男子 Men

滿清入關後，男子髮型規定要遵從滿族，頭前半部的頭髮剃光，後半的頭髮留長梳辮，這種髮型催生了大量流動理髮匠的出現，替顧客剃光前額頭髮，以及梳理後面的長辮。

After the Qing dynasty was founded, all men had to shave the front part of their heads and wear the rest of their hair in a queue. This hairstyle led to the emergence of mobile barber shops where customers had the front part of their heads shaved and their hair re-braided.



流動理髮匠，1890年代
Mobile barber shop, 1890s.



香港聖仁德院師生，1904年。學生們都穿長衫留長辮，為典型的清朝男子打扮。
A teacher and students of Queen's College in Hong Kong, 1906. The students are all dressed in cheongsam with queues, which was common attire for men in the Qing dynasty.

不同地區的婦女（1870至1872年）

Women from different regions, 1870-1872



山東 Shandong



山頂 Shantung



寧波 Ningbo



上海 Shanghai

滿族女子 Manchu women

滿族婦女一般會穿長袍。十九世紀末流行戴上牌樓似的大拉翅髮飾，穿高底鞋。滿族婦女不纏足。

Manchu women were generally dressed in long robes. They wore dalachi headdress shaped like a monumental archway. Manchu women, who did not bind their feet, wore platform-heeled shoes.



圖中滿族婦女俱穿長袍，有的戴大拉翅髮飾，有的則在被稱之為馬蹄頭的髮型上插上簪花。右一婦女還露出典雅的花蓋底鞋。冬天時，滿族婦女會穿長袍外加上衣。1900年。

The women in the photograph are all dressed in long robes. Some of them wear the dalachi headdress, others have floral hairpins on their bangzi hair. The first woman from the right can be seen wearing a pair of platform-heeled shoes. Manchu women would wear a coat over their long robes in winter, 1900.

漢族女子 Han women

漢族婦女的服飾有別於滿族婦女，她們一般穿著上衣下裙或上衣下褲，衣服上有多重鑲滾，極其繁複。不同地方的漢族婦女流行不同款式的髮髻，她們亦有纏足習俗。

The clothes of Han women were different from those of their Manchu counterparts. Most Han women wore two-piece suits, with either a skirt or pants, whereas their clothes were heavily adorned. Also, Han women had different hairstyles and they were subject to the custom of foot binding.



穿著寬鬆上衣下裙的漢族婦女，上衣可見多重的鑲滾，裙擺下層的可見她們的纏足。1870年代。

Han women in loose two-piece suits; their upper garments are heavily adorned while their bound feet can be seen beneath the hem of their skirts, 1870s.

社會百景

The Social Landscape

中國民間的生活百趣亦是早期來華攝影師作品常見的主題。夢周藏品有關眾生百相的照片極為豐富，讓我們在百年後都能從這些影像中直觀歷史的小細節。

The everyday lives of Chinese people are featured in the works of early foreign photographers in China. In the Moonchu Collection, numerous photographs show everyday life in the late Qing dynasty. Through these down-to-earth photos, we can directly observe the past Chinese society and culture in details.



賣冰糖葫蘆・1880-1890年代
冰糖葫蘆是小朋友喜愛的傳統零食；時至今日，冰糖葫蘆在中國依然常見。
Selling bingtanghulu (candied hawthorn), 1880-1890s.
Bingtanghulu, a traditional snack popular among children, is still common today.



貴州的兒童・1899年・照片右方可見一小女孩背著一個小孩，那時很多小年紀的兒童也要幫忙照顧弟妹。
Children in Guizhou, 1899. A little girl in the right is carrying a baby. In those days, young children had to help look after their younger siblings.



北京民眾於崇文門附近的公眾水井打水・1900年
People of Beijing fetching water from a public well near Chongwenmen, 1900.



滿族婦女乘人力車・1900年代
人力車最早於1860年代的日本出現，並於十九世紀末引入中國，自始流行於中國各地，一度成為主要的交通工具。
Manchu women in rickshaw, 1900s.
The rickshaw first appeared in Japan in the 1860s, and was introduced to China in the late 19th century. It gained popularity in the country and became a mainstream means of transport.



流動生活百貨雜貨・1900年代
Mobile store selling everyday items, 1900s.

回眸香江

Hong Kong in the Olden Days

夢周藏品包含中國不同城市的歷史照片，當中亦少不了香港的照片，除了維多利亞港及各類建築外，還包括了公共衛生、教育、社會民生等主題，記錄了香港昔日的足跡。

The Moonchu Collection contains historical photographs of various Chinese cities, including Hong Kong. Besides the harbour and buildings, these photographs of Hong Kong also feature a wide range of topics, such as public health, education, society and people's livelihood. They are apt illustrations of Hong Kong's development.



● 南蘭林立的皇后大道中，1910至1920年代，這裡是港島最繁華的商業區之一。街上行人如織，沿街商舖有著不同的招牌，當中有些是茶館、茶樓、洋貨店、金舖等，應有盡有。時至今日，這裡的店舖和建築已經更新換代，但熱鬧依舊。

This photograph shows the commercial district of Hong Kong Island in the 1910-1920s. There are many pedestrians on the streets, while shop signs of various businesses, such as grocery stores, money exchange shops, tea houses, foreign merchandise shops and paper craft shops, are put up on the buildings. Today, the shops and buildings are no longer the same, but the hustle and bustle remains.



▲ 從寶雲道望向九龍半島，港島沿岸建築及維多利亞港於欄中清晰可見。1900年。

Looking from Bowen Road towards the Kowloon Peninsula, the buildings along the coast of Hong Kong Island and Victoria Harbour are clearly visible, 1900s.



▲ 九龍馬頭涌和宋王臺，1900年代。

右方臨海的小山是聖山，山頂上刻有「宋王臺」和「清道丁印聖帝」（1807年）等字樣的基石，以紀念南宋宋帝昀和帝昀為逃避兵禍曾在九龍停留。

Ma Tau Chung and Sung Wong Toi, Kowloon, 1900s.

The small hill on the waterfront on the right is Sacred Hill. A boulder on the hilltop, with inscriptions "Sung Wong Toi" and "Restored in the Year of Dingmao in the reign of Qing Emperor Jiaqing" (1807), commemorates the stay of Southern Song Emperors Duanzong and Bing in Kowloon while fleeing from the Yuan forces.

1894年，香港爆發鼠疫，以華人聚居的上環太平山區疫情最為嚴重。為此港府組織了清潔隊，在華人居住地區進行清潔和消毒工作。疫情造成2000多人死亡，疫後太平山區被清拆後重建，以改善環境衛生。

In 1894, a bubonic plague broke out in Hong Kong. Tai Ping Shan District in Sheung Wan, with its large Chinese population, was the worst hit area. To fight the plague, the government mobilised sanitary teams to perform cleaning and disinfection in the Chinese-inhabited areas. After the epidemic, which claimed over 2,000 lives, the government redeveloped Tai Ping Shan District. Environmental hygiene was greatly improved.



▲ 清潔隊於太平山街疫人室內移出的物件。1894年。
The sanitary team burns objects removed from buildings in Tai Ping Shan Street, 1894.

結語

Conclusion

夢周藏品中的照片，大多已經歷百載歲月。當我們帶著這百年積累的知識和經歷重新審視它們，在迴響於當年的語境下進行解讀，可以為這些影像賦予更豐富的意義。

不同學科的研究者與不同背景的觀眾，對同一幅相片的觀察角度與理解往往有所不同。正因如此，當夢周藏品面向更廣泛的受眾時，也將激發更多元的研究視角和詮釋可能，令其價值得以充分彰顯。

Most photographs in the Moonchu Collection are over a century old. When we accumulate a century's worth of knowledge and experience and revisit these images, this accumulated perspective allows us to interpret them within a context distinct from that of a hundred years ago, adding new layers of meaning to these visual records.

Researchers from different disciplines and audiences from diverse backgrounds understand and observe the same photo differently. As the Moonchu Collection becomes accessible to a broader audience, it will also be more widely studied and interpreted, thereby realising its value in the most profound way.

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